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All teachers and friends of the Classics should be much interested in the following announcement just sent to *THE CLASSICAL WEEKLY* by Professor Kelsey. Those who wish a copy of this book should remit as soon as possible; the publishers wish to know before January how large to make the edition.

G. L.

In accordance with a suggestion made some months ago in the columns of *THE CLASSICAL WEEKLY*, and reinforced of late by requests from many quarters, it has been decided to publish in a volume the papers which have been given at the Michigan Classical Conference in recent years on *The Value of Humanistic Studies*. The volume will be entitled *Latin and Greek in American Education*, and will be edited by Francis W. Kelsey. It will contain, first, three papers by the editor on *The Present Position of Latin and Greek*, *The Value of Latin and Greek as Educational Instruments*, and *Latin and Greek in our Courses of Study*; these will be followed by a paper on *The Nature of Culture Studies*, by Robert M. Wenley. The greater part of the volume will be devoted to the Symposia.

The titles of the Symposia and the names of the contributors are as follows:

Symposium I—*The Value of Humanistic, particularly Classical, Studies as a Preparation for the Study of Medicine*: Dean Victor C. Vaughan, Dr. Charles B. G. de Nancrede, Dean William B. Hinsdale.

Symposium II—*The Value of Humanistic Studies as a Preparation for the Study of Engineering*: Professor Herbert C. Sadler, Professor Gardner S. Williams, Professor George W. Patterson, Associate Dean Joseph B. Davis.

Symposium III—*The Value of Latin and Greek as a Preparation for the Study of Law*: Merritt Starr and Lynden Evans of the Chicago Bar; Dean (now President) H. B. Hutchins; Harlow P. Davock, Hinton E. Spalding and Levi L. Barbour, of the Detroit Bar.

Symposium IV—*The Value of Humanistic Studies as a Preparation for the Study of Theology*: President William Douglas MacKenzie, Rev. A. J. Nock, Francis W. Kelsey, James B. Angell.

Symposium V—*The Value of Humanistic Studies as a training for Men of Affairs*: James Bryce, James Loeb, and William Sloane (letters); John W. Foster, Charles B. Williams, Harvey W. Wiley and James Brown Scott.

Symposium VI—*The Classics and the New Education*: Edward K. Band, Robert M. Wenley, and Paul Shorey.

The volume will contain about 400 pages, and will be published by the Macmillan Company in March, 1911.

The generosity of a friend of the Classics makes it possible for members of *The Classical Association of the Atlantic States* and of *The Classical Association*

of the Middle West and South to provide themselves with copies of the volume, bound in cloth, at a reduced price, provided the remittance is received before publication; after publication the price will be \$1.50. Members of *The Classical Association of the Atlantic States* who desire the volume are requested to remit eighty-seven cents (\$.87) by postal order to Mr. Louis P. Jocelyn, Secretary of the Michigan Schoolmasters' Club, 545 South Division Street, Ann Arbor, Michigan.

In *THE CLASSICAL WEEKLY* from time to time have been published remarks by Presidents of various Colleges and Universities which show clearly enough that not all such exalted personages are dead to the claims of the Classics. On February 10 last, at the banquet of the New York City Alumni Association of the University of Vermont, President Buckham of that University spoke as follows:

College problems are in the air. We have had more public discussion of such problems within a few months past than in a whole generation heretofore. These problems are of two kinds—those concerning educational values in general, and those pertaining to individual institutions. As regards the first, while the forms of opinion are various, there has been one general trend, a trend toward liberal culture. After the experience of a generation in the other direction, toward practical results more or less narrowly estimated, there is a manifest dissatisfaction with the general outcome. The public, even the uneducated or half-educated portion of the public, misses something which is expected of fine scholarship. They do not fail to notice that the few men who speak to them with the ring which touches their imagination are not products of the new régime. Not that modern changes have been wholly mistaken: many of them were inevitable: some of them will be permanent: but it is time for a recall to ideals temporarily overborne. We read much of "passings" and "renascences". We rarely take up a magazine without seeing headlines about the passing of something or the renaissance of something. In the educational world it is the renaissance of liberal culture and the passing of narrow specialism. A generation ago culture was thrust out of the windows with jeers: today it is invited in at the front door with cheers and garlands. What is the culture we thrust out and now want to get in again? It is the education of the man for the sake of manhood and character and not merely for the sake of what he can be made to turn out in material products. I should not wonder if as a part of this general renaissance of liberal culture there should be a renaissance of that discipline which used to furnish so fine an example of it, the classical discipline. I should not wonder if Greek, and what Greek stands for, should have a revival in our higher institutions. There are a few institutions, of which the University of Vermont is

one, which still require Greek, and what Greek stands for, in order to the A. B. degree. If I may venture on a prophecy, he who speaks to you in my place ten years hence will be able to congratulate you on the additional number of Institutions requiring Greek for the A. B. degree. Not that I would have all students study Greek, but that I would have Greek taught in all higher Institutions, and I would have no Institution empowered to grant the A. B. degree in which Greek is not taught. I would have that which Greek stands for and of which it is in all history the finest embodiment and expression diffused through the atmosphere and the life of every Institution, reaching into the brain and heart of every student in every department, banishing what is coarse and mean and sensual, and bringing in sweetness and light and all the fine things of the spirit. What a right public judgment misses, what a growing thoughtful judgment is demanding, is more high and fine thinking, more imagination, more humanity, more spirituality, in fine more culture in the teaching and the life of our Institutions of learning.

C. K.

THE CLASSICAL ELEMENT IN GRAY'S POETRY¹

The poet Gray was accounted by his friends the most learned man of his time. If omniscience was not his foible, it was acknowledged as his possession, with the exception of mathematics, his ignorance of which he deplored. One does not need profound learning in order to recognize him as the scholar-poet, and to one who has an acquaintance with the great works of ancient and modern literature every line of Gray is reminiscent of some earlier poet. Yet with all this erudition he has written one thing which is perhaps the best known short single poem "in the world, written between Milton and Wordsworth". I here quote Edmund Gosse, Gray's latest biographer, who says again "The Elegy may be looked upon as the typical piece of English verse, our poem of poems". The "exquisite felicities", as Gosse loves to call them, of this poem and of the last part of the Ode on a Distant Prospect of Eton College have become in the interchange of daily speech as fully common property as the usual Shakespearean quotations. In this respect, as Gosse says, the poems have suffered from an excess of popularity.

Yet with all his learning and with all his recognition by the *vulgus profanum* of the unlettered, Gray has still not had Sappho's good fortune in becoming a poet beloved of poets. Gosse is far from right when he maintains that Swinburne is the only writer of authority since the death of Johnson who has ventured to depreciate Gray's poetry. Birkbeck Hill has assembled in his notes on Johnson's Life of Gray the adverse criticisms of many a fellow craftsman which support the harsh verdict of "The Great Bear"² himself. Coleridge, for

example, finds his poems "frigid and artificial". Carlyle calls them a "laborious mosaic through the hard, stiff lineaments of which little life or true grace could be expected to look". Hazlitt finds his Pindaric odes stately and pedantic, a kind of methodical borrowed frenzy. Wordsworth says that he "failed as a poet not because he took too much pains, but because his pains were of the wrong sort". "He wrote English verse", says Wordsworth, "as his brother Eton school-boys wrote Latin, filching a phrase now from one author and now from another. I do not profess to be a person of very various reading; nevertheless, if I were to pluck out of Gray's tail all the feathers which I know belong elsewhere, he would be left bare indeed".

Wordsworth's harsh description, it cannot be denied, sets forth the method which Gray consciously or unconsciously pursued. But his genius has made the results great and noble poetry. A remark of his in a letter to Horace Walpole is of great significance. He writes "I send you a bit of a thing for two reasons; first because it is one of your favorite's, Mr. M. Green; and next because I would do justice; the thought on which my second Ode turns is manifestly stole from thence. Not that I knew it at the time, but having seen this many years before, to be sure it imprinted itself on my memory and, forgetting the author, I took it for my own". There is a resemblance that is not without its meaning between Gray's poetical workmanship and that of Horace described by the latter in his Pindar ode:

ego apud Matinae
more modoque
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.

At the present time it is a very usual thing to say about Gray that he is Greek in his poetic art. Gosse finds that he is Simonidean in his gift of pure cold song and Palgrave writes that he is "reminded of Sophocles or Pindar by Gray's splendid odes". This judgment appears to me peculiarly inapt and a somewhat close study of the sources of Gray's poetic thought and phrasing confirms me in the belief that Gray is influenced by the Latin literature far more than by the Greek and that in his English verse as in his Latin his great masters are Vergil, Horace and Lucretius. His contemporary, William Collins, has the Greek feeling in his directness and sincerity. Comparing him with Gray Swinburne says "as a lyric poet Gray is unworthy to sit at the feet of Collins". But Collins with all his points of contact with Gray stands alone in the eighteenth century. Gray's qualities, whether you call them "exquisite felicities" with Gosse or "cumbrous splendors" and "rhetorical elaborations" with Johnson and Swinburne, are characteristic of that century and eminently Latin, as I hope to show somewhat in de-

¹ This paper was read at the Fourth Annual Meeting of The Classical Association of the Atlantic States at New York City, April 23, 1910.

² Gray's name for Johnson.

tail. The great English sources of his style among his predecessors are Milton and Pope. It is sometimes difficult to decide whether he has got his classical phrases at first-hand or through the medium of their poetry.

Gosse finds that Gray first shows his Greek quality in the Ode to Adversity. "Perhaps the fragments of such lyrists as Simonides", Gosse writes, "gave Gray the hint of this pure and cold manner of writing. The shadowy personages of allegory throng around us and we are not certain that we distinguish them from one another". "These shadowy personages of allegory", however, are borrowed from Horace's Ode to Fortune or suggested by that Ode, and Gray's use of them is reminiscent of Horace and Vergil rather than of the Greek lyric poets. Simonides has nothing like this. Gray's poem, also, owes its inception and some of its best lines to an English translation of a Graeco-Roman ode of the reign of Hadrian, written by a Cretan Greek, Mesomedes, who was music-master at the Roman court of Hadrian and Marcus Antoninus. This Greek ode was long attributed to Dionysius, but was vindicated for Mesomedes by Burette in the *Histoire de l'academie des inscriptions et belles lettres* (1729). Mesomedes according to notices of him in Eusebius and Jerome was a protégé of Hadrian and wrote a eulogy of Antinous. Antoninus raised a tomb to him, though according to Julius he had at one time in a fit of economy reduced his salary. Of his hymns three have come down with their musical notation, namely, To the Muse, To the Sun, To Nemesis.

Although Gray in a prefatory note states that his Ode to Adversity was suggested by Dionysius's (sic) Ode to Nemesis, his indebtedness to the translation has been, I believe, entirely overlooked. James Merrick, a scholar and religious poet of Gray's own time translates the Greek verses thus (Bell's *Fugitive Poetry*, 18.161)¹:

Nemesis, whose dreaded weight
Turns the scale of human fate,
On whose front black terrors dwell,
Daughter dire of Justice, hail!
Thou whose adamantine rein
Curbs the arrogant and vain,
Wrong and force before thee die,
Envy shuns thy searching eye,
And, her sable wings outspread,
Flies to hide her hated head
When thy wheel with restless round
Runs along the unprinted ground.
Humbled then at thy decree
Human greatness bows the knee.
Thine it is unseen to trace
Step by step each mortal's pace,
Thine the sons of pride to check
And to bind the stubborn neck.
"Till our lives directed stand

By the measure in thy hand
Thou observant sitst on high
With bent brow and steadfast eye
Weighing all that meets thy view
In thy balance just and true.
Goddess, look propitious down,
View us not without a frown,
Nemesis whose dreaded weight
Turns the scale of human fate.
Nemesis be still our theme,
Power immortal and supreme!
Thee we praise, nor thee alone
But add the partner of thy throne;
Thee and Justice both we sing,
Justice whose unwearied wing
Rears aloft the virtuous name
Safe from hell's voracious claim,
And when thou thy wrath hast shed
Turns it from the virtuous head.

This translation, which misses the meaning of the Greek in several places and overtranslates it in others, has in spite of the droning monotony of the meter a certain dignity of phrase. Neither the Greek hymn of Mesomedes nor the Reverend James Merrick's translation of it is in any sense great poetry. But we owe to them ultimately Wordsworth's great Ode to Duty, which in the opinion of Swinburne and many others outranks the Ode to Immortality.

Gray has transformed the verses

Thou whose adamantine rein
Curbs the arrogant and vain

into

Bound in thine adamantine chain
The proud are taught to taste of pain.

The next line

And purple tyrants vainly groan

is adapted from Horace's Ode to Fortune

purpurei metuunt tyranni.

From Horace he also gets the material for his fourth stanza

Scared at thy frown terrific fly
Self-pleasing Folly's idle brood,
Wild Laughter, Noise, and thoughtless Joy,
And leave us leisure to be good.
Light they disperse and with them go
The summer friend, the flatt'ring foe;
By vain Prosperity received
To her they vow their truth and are again believed.

Horace writes

*at volgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici
ferre iugum pariter dolosi.*

The attendants of Adversity in Gray's poem are suggested by Horace.

Wisdom in sable garb array'd
Immersed in rapturous thought profound,
And Melancholy, silent maid,
With leaden eye, that loves the ground,
Still on thy solemn steps attend:
Warm Charity, the general friend,
With Justice, to herself severe,
And Pity dropping soft the sadly-pleasing tear.

¹ For the Greek text of Mesomedes's hymn see *Musici Scriptores Graeci*, edited by Carolus Jan (Leipzig, 1895).

Fortune in Horace is attended by *saeva Necessitas* with her stern emblems, and by Hope and "white-robed Honor, too seldom seen".

The last two stanzas of Gray go back to the translation of the Greek hymn of Mesomedes and are an expansion of the lines

Goddess, look propitious down,
View us not without a frown.

The best stanza is the last and far outdoes Horace with his prayer for Caesar's preservation and his irrelevant pessimism:

Thy form benign, oh goddess, wear,
Thy milder influence impart,
Thy philosophic train be there
To soften, not to wound my heart.
The generous spark extinct revive,
Teach me to love and to forgive,
Exact mine own defects to scan,
What others are to feel, and know myself a man.

To this we owe those wonderful lines of the Ode, to Duty:

Stern Lawgiver! but thou dost wear
The Godhead's most benignant grace,
Nor know we anything so fair
As is the smile upon thy face.
Flowers laugh before thee in their beds
And fragrance in thy footing treads.
Thou dost preserve the stars from wrong
And the most ancient heavens
Through thee are fresh and strong.

Since by Wordsworth's own confession this perfect ode of his is modelled on Gray's ode, we may well wonder at Wordsworth's gibe about the feathers that could be plucked from Gray, leaving him so bare. To pluck this perfect poem from Wordsworth because he has taken form, meter, and tone from Gray would be no more unfair than to condemn Gray, as Wordsworth has done, for filching, to use Wordsworth's odious word. If there is filching in the case of either poet, both are, as Swinburne called Milton, "celestial thieves" and repay to the world a thousandfold what they have taken from their brother-poets. Wordsworth in his Ode reaches a height of perfection that is as great as that of Sophocles or Aeschylus and greater for us because the poem is freed from mythology, with no alien Zeus or goddess Dike or Moira. Wordsworth indeed deserves to be ranked by this Ode and his other great one with those poets of Greece of whom Matthew Arnold says at the close of his essay on Religious Sentiment: "No other poets who have so well satisfied the thinking power have so well satisfied the religious sense". But, as I have already said, I do not feel that Gray's intellectual compeers are Simonides, Pindar, Sophocles, and Aeschylus, but rather the thoughtful and philosophical among the Latin poets, Vergil and Lucretius above all. The ode of Mesomedes has reminiscences of Aeschylean thought and phrase, slight though it is. But Gray's

Ode to Adversity is not Aeschylean in feeling; rather it is a sententious and allegorical poem in the Latin style of Horace, ennobled and raised above the moralizing of that cheerful worldling by the Vergilian sense of tears in human things, which is so marked in the work of Gray.

I have considered the Ode of Adversity first, out of its chronological order, because of the fact that it so directly follows a Latin and a Greek poem. The Ode to Spring is his earliest ode. It was sent to his friend West before Gray was informed of the latter's death. This poem is suggested by Horace 1.4 *Solvitur acris hiems grata vice veris et Favoni*, and in it Gray's muse is entirely Latin and Horatian, not yet touched with the Vergilian tenderness and melancholy, as in the deeper notes of later poems. Faint echoes of the gorgeousness of the *Pervigilium Veneris* appear in the first stanza

Lo! where the rosy-bosom'd Hours,
Fair Venus' train, appear,
Disclose the long-expecting flowers
And wake the purple year!

This is a version chilled and diluted by transference from the torrid zone to the mists and fogs of Britain of these lines of that tropical poem:

Ver novum, ver iam canorum, ver renatus orbis est, ipsa geminis purpurantem pingit annum floribus, ipsa surgentes papillas de Favoni spiritu urget in nodos feraces.

The line *ipsa geminis purpurantem*, etc., Gray translates again in the reference to Shakespeare in the Progress of Poetry:

This pencil take, she said, whose colours clear
Richly paint the vernal year.

Gosse criticizes Gray for borrowing "rosy-bosomed Hours" from Milton and "purple year" from Pope. But Gray is acquainted with Pope's source and mildly paraphrases, as I said, that burning poem.

I have already spoken of Gray's writing to Walpole that he had got from Green's Grotto the moral on which the poem turns. Green's verse is

While insects from the threshold preach.

Gray's moralizing in this Ode is of the Horatian sort. The insects say

On hasty wings thy youth is flown;
Thy sun is set, thy spring is gone—
We frolic while 'tis May.

Such thoughts, too, the spring suggests to Horace:

O beati Sesti,
vitae summa brevis spem nos vetat incohare longam.
.....
Immortalia ne speres, monet annus et alium
quae rapit hora diem.

The Ode is compacted of Horace, diluted lines from the *Pervigilium Veneris*, and classical phrases borrowed from Milton and Pope.

The Ode on a Distant Prospect of Eton College shows the same sources of vocabulary. The Latin impress is marked in lines 61-80:

These shall the fiery Passion tear,
The vultures of the mind,
Disdainful Anger, Pallid Fear,
And Shame that skulks behind.

The closest parallel to this is Vergil's band of monsters, tormenting soul and body, assembled at the gates of Hell (*Aeneid* 6.273ff.):

Vestibulum ante ipsum, primus in faucibus Orci
Luctus et ultrices posuere cubilia Curae,
pallentesque habitant Morbi tristisque Senectus
et Metus et malesuada Fames ac turpis Egestas,
terribiles visu formae, Letumque Labosque,
tum consanguineus Leti Sopor, et mala mentis
Gaudia, mortiferumque adverso in limine Bellum
ferreique Eumenidum thalami, et Discordia demens
vipereum crinem vittis innexa cruentis.

Vergil's splendid passage is taken from a stupid mythological genealogy in the *Theogony* of Hesiod and his golden touch has made poetry out of Hesiod's dull verse. Gray has reproduced the Vergilian ἦθος and has made it thoroughly his own. It is true that some of his best adjectives for his "grisly troop" are obtained from Shakespeare, Spenser, Milton, and Dryden, but the passage as a whole goes back to Vergil.

The famous verses of the last stanza are perhaps more often quoted, if that can be, even than the Elegy. They have all the Vergilian "piety, gravity, and sweetness" that is so characteristic of Gray at his highest. I have found an exact parallel to the last three in a fragment of Euripides quoted by Stobaeus, *Florilegium*, as from Euripides's *Antiope*:

φρονῶ δ' ὅ πᾶσιν καὶ τὸδ' οὐ μικρὸν κακόν,
τὸ μὴ εἰδέναι γὰρ ἥδονην ἔχει τινὰ
νοσοῦντα, κέρδος δ' ἐν κακοῖς ἀγνωσία.

I think of what I suffer, and this is great distress,
For ignorance brings bliss in wretchedness and gain it
is in sorrow not to know.

The thought is a commonplace and parallels can be brought from many sources. This is, however, the closest that I know. Whether the passage in Euripides was known to Gray or not, it is significant of his style that he reproduces consciously or unconsciously the great *sententiae* of moralizers on human life like Euripides and Horace, but impresses them with Vergilian sweetness and gravity.

A study of the two Pindaric Odes also shows affiliation with Latin authors rather than Greek. True, in the *Progress of Poetry*, there is a fine translation of Pindar's first Pythian, but the lines that follow are full of reminiscences of the Latin poets,

¹ W. J. Courthope.

Horace, Vergil, and Catullus. The Bard, though called a Pindaric Ode, has no parallel in Pindar, and Dr. Johnson, following Algarotti, attributed it to Horace 1.15, the prophecy of Nereus. The correctness of this was admitted by Gray, who writes: "The Review I have read and admire it, particularly the observation that the Bard is taken from *Pastor quum traheret*, and the advice to be more original".

Gray once chose a famous line of Vergil as a motto for the Elegy and the grave sweetness of the opening verses is Vergilian. In Vergil's evening line

maioresque cadunt altis de montibus umbrae,

which Philip Hamerton called "soft almost as the falling of the shadows themselves", there is the same atmosphere as in Gray's

Now fades the glimmering landscape on the sight.

The "lowing herds" are in Vergil's evening also:

aspice aratra iugo referunt suspensa iuveni
et sol crescentes decedens duplicat umbras.

Horace has felt the beauty of these lines and in one of his rare Vergilian passages imitates them

sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.

The question of the dependence of Gray's Elegy upon Collins's Ode to Evening is inevitable. Gray began the Elegy in 1742 and it was given to the public in 1750, while Collins's poems were published in 1748. Considering Gray's intellectual habit, I am convinced that his second quatrain was modelled on Collins's stanza:

Now air is hushed, save where the weak-eyed bat
With short, shrill shriek, flits by on leathern wing
Or where the beetle winds his small, but sullen horn.

The "moping owl" is Vergil's (cf. *Georgics* 1.402-403):

solis et occasum servans de culmine summo
nequiquam seros exercet noctua cantus.

Lucretius, whom he knew well, has lent Gray his famous passage 3.894ff.:

Iam iam non domus accipiet te laeta neque uxor
optima nec dulces occurrent oscula nati
praeripere.

Horace, too, has contributed stanzas from *Odes* 2.14 and 4.9 for verses 21-24 and 57-60.

And so we could go on through the great part of the poem. Dr. Johnson says roughly of another poem "Criticism disdains to chase a school-boy to his common-places". But the pursuit of the elements which go to make up the wonderful mosaic of Gray's style increases our wonder at his enormous learning, his mastery of the great literatures of his own

times, as well as those of Greece and Rome, and at his high poetic gift which could fuse into a stately and beautiful whole what he had gathered from so many sources. Professor Woodberry has lately said of Gray that his work reminds him "most often of the minor craftsmanship of the Greek artisans who made of common clay for common use the images and funeral urns; such seems to me," he says, "to be the material of the poems, but in form how perfect they are, both for grace and dignity". The figure seems to me not to fit the art of Gray, who worked not with humble material, but with the splendid phrases of his great predecessors. That with this method he avoids being ornate and overlaid is a marvel due to the exquisite refinement of his poetic nature. "I love a little finery", Gray said on the occasion of finding the jonquils and jessamine-powdered wig of a certain Lord too fine even for him. But his own poetic splendors are not spoiled by the fineries of literature fashionable in his century. His *curiosa felicitas* of taste and phrase has saved him in that path of imitation of the world-great poets, where so many have failed. Professor Woodberry has lately called him a minor poet. That is not the rank to give the author of the Elegy, whose "divine truisms" express for learned and unlearned alike the great and inevitable thought of life. It is not the rank for the poet of whom his severe critic the poet Swinburne has said "As an elegiac poet, Gray holds for all ages to come his unassailable and sovereign position".

I have called him Vergilian. He chose Vergil's great line so often quoted

Sunt lacrimae rerum et mentem mortalia tangunt.

for the motto of his Elegy. A study of his Latin verses shows how deeply he is imbued with Vergil and how this exercise of Latin verse-writing has formed the English style of an English poet. Vergil and Gray are alike in the delicate sensitiveness of their natures, their power to adapt and make their own the high thoughts and noble phrases of past generations, and in their tender melancholy. They are poets of a distinguished and rare order, possible only in ages of great cultivation, but not robbed of their great poetic gift by the artificiality and erudition of their age. Sententious and epigrammatic like his contemporaries, Gray is yet lifted far above the brilliancy and wit of his time, which he also shared, by the "pietas" of his nature, which is so akin to that of Vergil.

Vassar College.

GRACE HARRIET MACURDY.

MEETINGS

The eleventh season of The New York Latin Club successfully opened on November nineteenth with a luncheon at The Gregorian. The accommodations there provided were more satisfactory than those

which the Club has enjoyed elsewhere. The attendance of about seventy members at this initial meeting of the year augurs well for the Club's continued prosperity.

At the close of the luncheon, the President, Mr. E. W. Harter of Erasmus Hall High School, happily introduced the guest of honor and speaker of the occasion, Dr. Herbert Weir Smyth, Eliot Professor of Greek in Harvard University, who spoke on the theme, *Graecia Capta*. He emphasized the fact that not only should there be no hostility between the friends of Greek studies and of Roman studies but that they should make common cause, since the two fields of literature are contiguous and complementary. The teacher of one should be versed in both, and study in one demands constant reading in the other. Latin literature can not be appreciated aright without knowledge of the Greek sources of inspiration, nor can the influence of Greek masterpieces be estimated without familiarity with their Latin counterparts. The one which is subsequent to the other supplements and continues it in open admiration and without rivalry. Captive Greece led captive her conquerors, and the Roman military masters of the world did not chafe against the intellectual supremacy of Hellenic culture.

There have been but two great driving engines of the world's thought—the Hebraic and the Hellenic minds. Rome's service to humanity may be likened to that of a converter or transmitter which receives and distributes to countless other recipients the power which the engines have generated. The address throughout was illuminated by examples drawn from classical writers of prose and verse, but especial heed was given to Vergil and his great indebtedness to the Greek poets.

One aspect of the address was particularly interesting to a Latinist, the fact that, though Professor Smyth inevitably laid stress on the indebtedness of the Roman writers, both in prose and verse, to their Greek predecessors, he also, to a degree as refreshing as it was astonishing in an address of a Hellenist, emphasized the *independence* and originality of the Latin authors, especially Vergil. Nor did he content himself here with merely general remarks; he indicated specifically, with most illuminating comments, matters wherein, to his mind, that originality consisted. Indeed, one of the most striking things said by him was that the *independence* of the Latin authors is best intelligible to him who knows the Greek authors best.

ANNA P. MACVAY, Censor.

The Washington Classical Club held the first meeting of the year on Saturday, November fifth, at The Friends' School, the home of Mr. Sidwell, the President of the Club. The following officers were elected: President, Professor Mitchell Carroll; Vice-Presidents, Rev. Henry J. Shandelle, S. J., Professor George I. Raymond, Father Maguire, Miss H. May Johnson; Secretary-Treasurer, Miss M. Elsie Turner; four additional members of the Executive Committee, Mr. Thomas W. Sidwell, Professor Charles S. Smith, Mr. E. T. Gregg, Miss Mildred Dean. Four new members were admitted to the Club.

Professor Mitchell Carroll gave a very interesting address, illustrated with the stereopticon, on The Activities of the American Schools in Athens and Rome. He appealed especially to teachers in secondary schools urging them to use the art of the ancients as a means of approach to their languages.

The meeting of the Classical section of The New York High School Teachers' Association, on October 22, was one of the most valuable that organization has held in a long time. The topic was The New Syllabus for Latin in the New York City High Schools, and the discussion, planned by Dr. Max Radin of the Newtown High School, was so timely that it seems worthy of record in permanent form. A brief outline of the addresses of the principal speakers is here given.

Mr. Bice of the DeWitt Clinton High School:

The most important features of the new syllabus are the definition of the requirement in syntax and prose composition for each year of the course, and the latitude allowed for the sight work and the material to be used in connection with this. These two features do away with a difficulty which has always beset the work; the uncertainty of the boundary line for each year, and the impossibility under the old requirement of suiting the work to the varying needs of different sections.

That which will require the most thought probably on the part of the teacher will be the teaching of the sight reading. The pupil must be guarded from forming the habit of attacking the new sentence carelessly. Guesswork should be avoided; only legitimate inference should be allowed from the close observation of the stem, ending, and position of the word. It is here that the knowledge of forms, vocabulary, and syntax will show most plainly, and where drill on these may be given. Careful attention to the prescribed vocabulary is an essential here.

This new syllabus brings the State requirement, the college entrance requirement, and the city requirement into harmony. The State examinations and those of the C. E. E. B. next June will, from the announcement, cover essentially the same ground, with about the same emphasis in both on sight work. This uniformity of change proves the wide-spread feeling of its need, and the quickness with which it has been brought about is not the least remarkable feature of the whole movement. It heralds a most important change in the teaching of Latin.

Miss Johnson of the Richmond Hill High School:

The heavy time-demands and indefinite results of the Latin course have been a source of great dissatisfaction to both teachers and pupils, especially when compared with the time-demands and the results in other subjects. The new syllabus indicates a most gratifying effort to remedy this condition. However, there is still too much to do—there are too many topics to be covered properly. Is much oral work in a dead language desirable? A large part of our time, especially at the beginning, must be spent in teaching English grammar.

Latin teaching has not kept pace with the times: we shall be crowded out if we simply pose under the halo of classicism, wrapping ourselves in the toga of superiority. Latin is too practical and valuable to be lost, but we must fit Latin to the child, not the child to Latin. The study is not an end, but a means, and a most indispensable one. Our emphasis should be on forms the first year, the logic in Latin the second, rhetoric and synonyms the third, development of the sense of beauty in the fourth. Above all we must meet the present needs: it is a burning shame that we cannot feel that our training school candidates are henceforth to have the sure foundation of Latin for their work in English.

Mr. Cutler of the Morris High School:

The new syllabus, while requiring sufficient drill

work to secure the necessary accuracy of scholarship, provides for some extensive work, and trains for culture and power. I rather object to the prominence of sight translation for two practical reasons. A class exercise (oral) in sight translation compels all pupils to keep the pace of the one actually reciting. There should be independent work outside of class to supplement this. It is difficult to set an examination in sight translation that shall be fair to the pupil. I think part of the required Latin should be read intensively—a part rapidly and with less rigid requirements in syntax.

Mr. Jenks of the Flushing High School explained the plan on which the new word-list has been made: it is practically Professor Lodge's 2000 words, with the 1000 which occur ten times or more in high school Caesar and Cicero selected as a basis for composition. He also mentioned his experiment in teaching Caesar by the group system, and was well pleased with the results obtained by the few pupils whom he prepared in three terms for the two years' test.

The general discussion was spirited, but the attendance was very small: at the next meeting, when we shall probably discuss the practical working of the syllabus, we hope for a much larger representation from every high school in the city where Latin is taught.

EDWARD C. CHICKERING, Chairman.

As pertinent to the discussions of Horace's attitude toward nature which have appeared in THE CLASSICAL WEEKLY I append a quotation from a review of a book entitled Francesco Petrarca: Poet and Humanist, by Maud F. Jerrold (E. P. Dutton and Co. The review appeared in The Evening Post, March 19, 1910):

Love of nature, as of all things else, can be of many kinds. There is the love of the artist, who seizes an effect and constructs a picture; there is intellectual love which is impressed by brightness, or sombreness, or savageness, by mystery or simplicity, according to the cast of mind; there is the love of association which marks out certain scenes and places from all others, not because of what they are, but for what they suggest and embody; and then there is the spontaneous love of nature for her own self, the only love which is entirely worthy of the name, which is all-embracing, which does not look for sympathy, but imparts it, which does not ask to be understood, but understands. None of these loves was foreign to the soul of Petrarca, but the last was preëminently his, and in this he was a pioneer.

C. K.

THE MAU MEMORIAL

A movement is on foot to erect as a memorial to Professor August Mau, who died on March 6, 1909, a bust of the great archaeologist in the place where generations of scholars of all nations have learned how, under the magic of his word, the ruins became eloquent witnesses to the history of man. It is desired that America should have some part in this memorial, and contributions for it may be sent to Professor Francis W. Kelsey, University Library Ann Arbor, Mich.

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